

1911

That Mysterious Rag

Berlin

Snyder

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THAT MYSTERIOUS RAG

L. Mae Stephens

By
BERLIN
AND
SNYDER



TED SNYDER Co.
MUSIC PUBLISHERS
112 WEST 36 ST. NEW YORK.

That Mysterious Rag.

By BERLIN & SNYDER

Allegro moderato

The piano introduction consists of two systems of music. The first system is in 2/4 time, featuring a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The second system continues the melody and accompaniment, with a forte (*ff*) dynamic marking in the bass staff.

This section contains the vocal entry and the beginning of the piano accompaniment. The vocal line starts with the lyrics "Did you hear it? were you near it? An - y min - ute they be - gin it,". The piano accompaniment is in 2/4 time, with a treble staff and a bass staff. The treble staff has a melody with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment. The tempo is marked *Allegro moderato*. The piano accompaniment begins with a piano (*p*) dynamic marking and a *Till ready* instruction.

This section contains the vocal entry and the beginning of the piano accompaniment for the second verse. The vocal line starts with the lyrics "If you were - n't then you've yet to fear it; Once you've met it, E'er you know what you're a - bout you're in it; Then a feel - ing,". The piano accompaniment is in 2/4 time, with a treble staff and a bass staff. The treble staff has a melody with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment. The tempo is marked *Allegro moderato*. The piano accompaniment begins with a piano (*p*) dynamic marking and a *il Basso marcato* instruction.

you'll re-gret it, Just be-cause you nev - er will for - get it.
most ap-peal - ing, Comes a-steal-ing, sets your brain a - reel - ing.

If you ev - er wake up from your dream - ing, A - schem - ing,
When it's late and ev - 'ry - one is yawn - ing, Good morn - ing,

eyes gleam - ing, Then if sud - den - ly you
day dawn - ing, Then if sud - den - ly you

take a scream - ing fit, That's it!.....
hear a warn - ing shout, Look out!.....

CHORUS

The musical score is written for a vocal line and piano accompaniment. The vocal line is in treble clef with a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature (C). The key signature has one sharp (F#), indicating D major or B minor. The score consists of four systems of music. The first system shows the vocal line starting with 'That...' followed by 'mys - ter - i - ous ra -'. The piano accompaniment starts with a *p-f* (piano-forte) dynamic. The second system continues the vocal line with '- ag, While a - wake or while you're a - slum - ber - ing,'. The third system continues with 'You're say - ing, keep play - ing That...'. The fourth system concludes with '..... mys - ter - i - ous dr - ag,'. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal melody.

That..... mys - ter - i - ous ra -

- ag, While a - wake or while you're a - slum - ber - ing,

You're say - ing, keep play - ing That.....

..... mys - ter - i - ous dr - ag,

(Spoken)

Are you lis - ten - in'? Are you lis - ten - in'? Look! Look!

You're whist - lin' That mys - te - ri - ous

ra - ag, Sneak - y, freak - y, ev - er mel - o - di - ous,

mys - te - ri - ous rag. rag.

D.S.

TRY THIS ON YOUR PIANO.

Respectfully Dedicated to Miss Lulu VonWelden

I LIKE TO CALL YOU SWEETHEART.

Words by
PAUL CUNNINGHAM

Music by
TED SNYDER

CHORUS

When first we met I liked to call you cu - tey, Just be -

cause you looked so neat, And then changed to hon - ey,

'Cause your sun - ny smile was al-ways sweet, sweet, sweet. As time went on I

liked to call you dear - ie, 'Cause I found you were true blue, And now I like to

The musical score is written in G major (one sharp) and 2/4 time. It features a vocal melody line and a piano accompaniment. The piano part includes dynamic markings such as *p-f* (piano-forte) and *f* (forte). The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line.

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